News From the Library of Congress
MOUG / MLA 2001

All of the news from LC this year furnishes empirical proof that the old maxim, "The more things change, the more they stay the same," is not true. We can testify that, in fact, "The more things change, the *more* things change." Like a young tree, the bigger it gets, the bigger it gets. The implementation of the Integrated Library System (ILS) has forced the Library to examine how it does business from the ground up. The result will be cleaner and leaner operation with more to offer everyone. (Regarding that "more to offer everyone," it should be mentioned that our Web OPAC registers 150,000 searches a day!) The ILS has been in operation now for about one-and-a-half years. Most catalogers and technicians have become comfortable with its operations. Acquisitions and circulation staff are also up and running. Our goal for this calendar year is to return production to pre-ILS levels–and so far it appears that we will have no problem achieving this. We are also looking forward to the Voyager 2000 implementation, due in July 2001, which will provide us with added functionality.

This report will be organized along the same lines as past reports. We will take a look at the major happenings in selected LC organizations and operations with special attention to areas of interest to Music Librarians.

1. LIBRARY OF CONGRESS INTEGRATED LIBRARY SYSTEM

On August 21, 2000, the Library officially accepted the LC ILS system after extensive testing and forty consecutive days of acceptable response times. Adjunct quality control software has been added to Cataloging Directorate machines: one program, referred to as the "Preprocessor," manipulates copy from outside utilities for use by catalogers; another program, the "Record Validator," checks for legal MARC 21 values, data errors, and inconsistencies as records are added to the database.

Another important ILS event, the *Pinyin Conversion Project*, began in October 2000. On October 1st, American libraries joined the international community in using pinyin to replace Wade-Giles as the standard romanization scheme for Chinese characters. The Library coordinated conversion activities with RLG and OCLC throughout the year. A year of intensive planning culminated in the conversion to pinyin of 158,368 name and series authority records by OCLC this fall. Converted authority records were loaded into the LC database and distributed to CDS subscribers. By mid-winter, RLG will have converted 142,555 LC Chinese bibliographic records in vernacular script as well as some 30,000 in roman scripts to be loaded in the LC database. A moratorium on creating and changing Chinese authority records was observed during August and September while OCLC performed its conversion. Similarly, a moratorium

on the updating of Chinese bibliographic records created before August 1st has been observed during the RLG conversion of LC records. Since October, six catalogers, along with CPSO specialists, have been manually reviewing converted authorities and making corrections where necessary. In addition, 14 catlaogers at 11 NACO libraries are reviewing and updating converted non-unique personal name and authority records. LC pinyin Web site at <http://lcweb.loc.gov/catdir/pinyin> has made available a coordinated timeline, romanization guidelines, explanations of various aspects of the conversion project, answers to frequently asked questions, and links to other related sources of information.

The Library is currently preparing for *implementation of Voyager 2000* in July of this year. Staff have begun testing the software on a test server. Although not a lot will change for catalogers, there will be important new features and capabilities in the acquisitions, serials check-in, and public catalog modules. In addition, Release 2000 will include the capability to display Chinese, Japanese, Korean, and Hebrew vernacular characters in the Web OPAC.

The Library continues with the *holdings conversion* of the 12 million-card shelflist and the 900,000-title serials check-in file. Staff concluded a series of pilots and prepared an RFP for the card shelflist conversion for distribution early in 2001.

For the latest information about ILS activities, see the ILS Homepage: http://www.loc.gov/ils.

2. SPECIAL MATERIALS CATALOGING DIVISION

Arrearage Reduction Efforts:

Machine-Derived Authority Records (MDARs): The final load of 7,000 MDAR records was accomplished in early August 2000. These records have been combed via machine-processing and error reports for obvious problems. We finished correction of all identified errors earlier this month. There will be no more MDARs: with the beginning of the ILS, LC catalogers create headings for all names and name-title headings used in music records.

Manuscript scores: This small project addresses an arrearage of manuscript and rare printed scores which have been stored in SMCD for some time now, approximately 150 items. A Music Division specialist, Wilda Heiss, examined, evaluated, and performed archival packaging of the scores. Manuscript score cataloging guidelines, devised by cataloger David Sommerfield, are being applied.

OCLC Claimed Music Records Project: This represents an effort to use OCLC copy to help manage the LC sound recording arrearage of uncataloged LPs. The project to load approximately 35,000 bibliographic records purchased from OCLC was an exercise in coordination and cooperation among SMCD, MBRS, APLO, CDS, CPSO, ITS, and the ILS office. The process required analysis of the file of records, the compilation of extensive preprocessing specifications, bulk import requests and testing, refinements, more testing, more refinements, and CDS export tests. By the end of June, the team successfully loaded 28,855 music records. Cleanup projects have been identified which will cover areas that the preprocessing was unable to manage.

Copyright Cassettes Collection: Having cleared another 2,411 items in fiscal 2000, this continuing project has, from its inception in May of 1996, processed almost 56,000 cassettes, creating bibliographic records for almost 48,000 of them in a Cuadra Star database now searchable through SONIC (more on this Web site later).

National Public Radio Collection: We cleared approximately 3,200 reel-to-reel NPR tapes (spoken word and music).

Secrist Collection: The project to catalog these 78 rpm discs and their preservation tape copies has been completed. This project, reported on over the last few years, was completed through the efforts of LC catalogers and sabbatical librarians. This project presented not only processing difficulties (missing or unreadable photographs of labels) but cataloging problems such as the identification of works which proved to be small parts of opera arias. The number of records created for this project totaled 1,300.

Slonimsky Collection: Nicolas Slonimsky bequeathed his music library and personal archives to the Library. The monograph portion of the collection, comprised of approximately 771 Russian-language titles, has now been cataloged by two of our newer music catalogers, Paul Frank and Irina Kirchik.

78s Project: In August, SMCD in cooperation with MBRS, began a project to catalog every 78 rpm album "set" held by the Library (approximately 5,000 titles). The impetus for this project is not only the need to process our arrearage, but the impending move of the sound recording collections to Culpeper, Virginia. MBRS is weeding the collections, and saving two copies of each set, one designated "playback," the other "archival." SMCD catalogers are furnishing core level records for each of these. The bibliographic records for popular titles include matrix numbers. The transcription of these matrix numbers along with the creation of holdings and items records for each disc, a process new with the ILS for sound recording catalogers, have made for slow going. We are happy to report that we have, since August 2000, finished approximately 1,200 titles. Currently we are deep in the heart of Columbia.

CD Workflow: In an effort to maintain cataloging currency with all new CD receipts (approximately 30,000 annually), SMCD and MBRS have cooperatively devised a new CD Workflow. The process begins with the creation of an Initial Bibliographic Control record (IBC). Many of these IBCs are created using data from MUZE, a commercial database. For this reason, our contractual obligations do not permit distribution or display of these IBC records on our OPAC. (In the future, we intend to suppress only those IBCs which actually incorporate MUZE data–and regarding even these, we are hoping for a change in our licensing agreements which will permit us to display these records.) The next step in the workflow is to send these IBCs in a weekly file to OCLC; the file is searched in OCLC and the matched copy is sent through MARS processing and returned to LC for merging with the IBCs. IBCs for which no copy is found will be searched again in six months and then returned to LC for original cataloging. The copied or original completed records will be displayed in the OPAC and distributed. Authority work still outstanding after MARS processing will be handled by SMCD catalogers. From April 2000 to date, we have created 15,000 IBC records and processed approximately 10,000 second copies. We are in the process of testing the OCLC component in

this workflow and hope to have OCLC copy flowing into the ILS sometime in the late spring/early summer of this year.

Other notable arrearage reduction efforts: The following reported sound recording clearances represent item or inventory-level records created in alternative databases, not Voyager. In FY 2000, processing of the miscellaneous discs from the post-R&D collection, the Spotswood, Feinstein, and Fairleigh-Dickinson collections resulted in clearing 4,029 records. The LP arrearage project (big band music, swing, and jazz) processed 4,942 discs. The MSR3 Team, which handles most of the large arrearage and processing projects, also created inventory records for 19,302 items from the 45-rpm arrearage (popular music).

Digital cataloging:

A separate portion of this report lists some of the Library's digital initiatives. It should be mentioned here, however, that Music team MSR1 has two senior catalogers currently in training to provide catalog records for both direct and remote electronic resources related to the field of music. Thus, we expect that in the future, music catalogers at LC will, in addition to formats for books, scores, and sound recordings, need to master the complexities of a fourth format, computer files.

Production- and Brief-Level Cataloging:

Production-level cataloging of scores and sound recordings was discontinued in favor of core-level cataloging which is supported by authority work. Guidelines have also been developed for brief cataloging of printed music. This level of cataloging does not include note fields, subject headings, or added entries, but does require authority work for the main entry. The Music Division has begun to designate the cataloging levels for items it selects and will likely select for brief cataloging band arrangements, sheet music for popular songs, and ephemeral music of limited research value.

Personnel News:

It is with the greatest regret that we must report the passing of Phil DeSellem, the team leader of MSR2. He died in July of an unexplained infection which caused him to go into a coma from which he never recovered. Phil's presence could not be more sorely missed. He has been with the Library since 1975. From 1980-1991 he was an editor of *Music, Books on Music, and Sound Recordings* in the former Catalog Management and Publication Division. In 1991, he joined the MSR1 team as a music cataloger and was promoted to team leader of MSR2 in April 1999. During his 25 years with the Library, he received numerous and well-deserved incentive awards and quality step increases for his sustained outstanding performance. Phil, even when he was grouchy, was full of good cheer. He was an energetic, witty, vital person. The MSR teams will not recover from such a loss.

We lost to retirement another long time member of the music teams, Jerry Emanuel. We wish him well in his retirement years and are grateful for his expert cataloging and cataloger training over the past 28 years.

We have hired *four* new catalogers, two each for MSR1 and MSR2. This has, of course,

placed a heavy training burden on both teams, but we rejoice because, like other cataloging units at LC, our aging workforce is sorely in need of replenishment.

Also new this year is MSR3 Assistant Team Leader Milada Gessman. MSR3, as we have seen above, is a *very* busy team and welcomes the new management assistance to help with its many and varied arrearage projects.

And lastly, Joe Bartl was appointed Team Leader of MSR1 in April 2000.

Due to the loss of Phil, MSR2 is currently without a permanent Team Leader. Interviews are expected to begin very soon.

3. MOTION PICTURE, BROADCASTING, AND RECORDED SOUND DIVISION

Digital Audio Prototype System:

The M/B/RS digital preservation effort planned for Culpeper began in earnest this year with work on a prototype system. At this writing, a contractor is digitizing a selected sampling of published and unpublished recordings of various formats, conditions and sound quality. The system will enable M/B/RS to get hands-on experience with digital content (e.g., file formats and sampling rates) and the associated metadata needed to manage and describe the content. Metadata for the first groups of recordings is being created from existing cataloging, though a significant amount of data is being keyed by M/B/RS processors assigned to the project. Eventually, all metadata relating to the original analog copies should be ingested into the system from existing databases.

SONIC:

Mary Bucknum, Recorded Sound Curator, has worked this year with Cuadra to complete development of SONIC, the Web client for STAR, which is now available from the Recorded Sound Reference Center homepage http://lcweb.loc.gov/rr/record/rechome.html . SONIC is a bibliographic database comprised of 350,000 bibliographic records for a portion of the Library of Congress' Sound Recording Collections. It contains information on nearly all the 45 rpm discs (100,000 records), the portion of the 78 rpm disc collection NOT represented in Rigler-Deutsch (82,000 records), commercial and non-commercial cassettes and CD-R's from copyright (50,000 records), several special collections on various formats, and many radio broadcast recordings including NBC from 1930s to 1960s (68,000 records). It does not contain digitized sound. Mary will give a brief presentation on SONIC at the beginning of the Resource Sharing and Collection Development Session on Saturday.

Processing Unpublished Musical Sound Recordings:

In 2000 M/B/RS Recorded Sound Processing Unit staff continued the ongoing processing projects for unpublished material in the Cuadra STAR database: the National Public Radio tape collection and the Newport Jazz Festival tapes recorded by Voice of America.

All new processing projects are now being done on the LC ILS, and this year a number of significant collections have been cataloged there. Highlights include nearly 2,300 electric transcription recordings (ET's) of recordings produced for radio broadcast on 16" vinyl discs

(this project is ongoing), approximately 800 Berliner discs (the first disc recordings sold commercially), another season of concerts performed in the Coolidge Auditorium at the Library of Congress, VOA recordings of the Newport Folk Festival, biographer H.L. Kirk's recordings of Pablo Casals speaking and performing, and a collection from UCLA of about 150 radio programs recorded on 16" lacquer discs has been preserved to tape and DAT. The cataloging for the latter is expected to be completed in early 2001.

Published Sound Recordings:

The plan to utilize MUZE data to generate an IBC record on the ILS for new CD's, as detailed above in the SMCD report, has had great success keeping up with most current receipts. The other published audio project underway involves 78rpm album sets, a format that is poorly represented in the cataloging utilities, was also mentioned above. With M/B/RS staff weeding duplicates, selecting best copies, then re-sleeving and numbering each disc, and SMCD catalogers creating MARC records which include set, issue and (for jazz and popular) matrix numbers, this has been a successful joint project. It should be noted that for the first time M/B/RS is separating commercial discs from their original jackets. Only those jackets that have some kind of cover illustration are retained. These are boxed and an item record for the jacket is added to the bibliographic record. This project is a prime example of the sometimes overwhelming burden of physical handling tasks involved in processing sound recordings that must be done before a bibliographic record can be created.

MAVIS:

In late October Gene DeAnna, Head of the Recorded Sound Processing Unit, traveled to Canberra, Australia to visit ScreenSound (the Australian national film and sound archive) and see first hand their use of the Merged Audio-Visual Information System (MAVIS). In addition he met with the system's developers at Wizard Information Systems, and attended the MAVIS User's Conference. MAVIS is a collection management database designed specifically for a/v collections, and could provide M/B/RS with the kind of physical inventory control needed to support the work of the National Audio-Visual Conservation Center at Culpeper, Virginia. The Recorded Sound Section has begun planning for MAVIS implementation and the massive task of data conversion from current systems. The Recorded Sound Section plans to use MAVIS as an in-house management system that contains inventory data on all items in the collection, while continuing to use the LC ILS as the public catalog for all recordings that are publicly accessible (i.e., there is a copy that can be played for a researcher). Currently the Section is using MAVIS to accession whole collections not integrated into the main collection, whether newly arrived or in the backlog.

Digital Futures:

The Division's participation in Digital Futures activities was carried out cooperatively with the National Digital Library program, the Preservation Directorate, and Information Technology Services. Carl Fleischhauer, on loan to MBRS from the national Digital Library, guided the audio-visual prototyping project in its general planning, which resulted in the completion of a Requirements Document and Conceptual design for a digital repository to serve

audio-visual collections. In parallel with the general planning, a series of technical feasibility tests established proof-of-concept procedures for digitizing content and capturing metadata, carried out in the Division's Recording Laboratory and by an off-site contractor. A significant number of staff members in the Division are assisting Mr. Fleischhauer (Website: http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html).

National Audio-Visual Conservation Center:

Growth projections for all formats were calculated; analysis of workflow requirements, staff spaces, equipment, storage, etc., were undertaken to provide guidance to the architects and engineers contracted to design and build the NAVCC facility. Much effort also was expended in working to make the best use of existing space, shelving, and facilities at Suitland and Landover, to prepare those facilities as support bases for processing and staging major moving image collections for the expected completion of the NAVCC in 2004.

Personnel:

MBRS announces the retirement of its chief, David J. Francis. It is nevertheless anticipated that Mr. Francis will continue to work under contract toward the realization of the National Audio-Visual Conservation Center at Culpeper, Virginia.

4. MUSIC DIVISION:

As in years past, the Music Division added significantly to its holdings last year. Major acquisitions included (this is name-dropping of the best kind...)
$ manuscripts of Frederick Lowe, including *Brigadoon*, *My Fair Lady*, *Paint Your Wagon*, and *Day Before Spring*
$ forty years of correspondence between Ira Gershwin and Leonard Saxe
$ a copyist full score manuscript of Gaetano Donizetti's *Betly*
$ the Lukas Foss Collection (manuscripts and papers of the composer)
$ Bronislava Nijinska Collection (archives of the ballet choreographer (532,000 items))[a Gift to the Nation]
$ P.G. Wodehouse Collection (correspondence, printed music, sound recordings, posters, and playbills relating to Wodehouse's musical theater works in England and the U.S.)
$ Broadway ballerina Harriet Hoctor's Dance Collection
$ and, of course, the Theodore Presser Archives.
Gifts to the Library included the following:
$ the Mario Castelnuovo-Tedesco Collection
$ Elizabeth Sprague Coolidge Collection
$ Alexandra Danilova Dance Collection
$ Collections of Antoinette Handy, Louis Kaufman, and Maud Powell
$ Collections from jazz musicians Shelly Manne and Tommy Newsom.

The Music Division's arrearage reduction, as always, is connected with its processing of these various purchased and donated collections. The Division processed approximately 330,000

items last year, completing the processing of the A.P. Schmidt Company Archives, and the William J. Huber, Nicolas Slonimsky, and German National Music Collections–with Finding Aids for each of these.

But it hasn't been all work and no play for the Music Division. The Division co-hosted, with the Smithsonian Institution and the American Bach Society, the *Bach in America* conference and provided an exhibit (curated by William Parsons) of LC Bachiana. The Library celebrated Aaron Copeland on his 100th birthday by launching the Aaron Copeland Website and hosting an international live broadcast of *Music from the Copeland House*. The Division also hosted a concert and symposium in honor of the receipt of the Elinor Remick Warren Collection. And not least, considering our meeting here in New York, the Division sponsored a concert to celebrate the 70th birthday of Stephen Sondheim and presented a panel discussion and symposium in connection with the concert.

In addition, the Library published *Music History from Primary Sources: A Guide to the Moldenhauer Archives*, co-edited by Alfred Mann and Music Division Chief Jon Newsom.

And one last thing: for the second year in a row, the Division has received a $1 million grant from the Doris Duke Charitable Foundation for work in documenting and preserving dance materials–last year, Martha Graham, and this year, Katherine Dunham.

5. CATALOGING POLICY AND SUPPORT OFFICE:

General Cataloging News:

LCCNs Now Reflect the New Century. On January 2, 2001, LC began the use of a restructured Library of Congress Control Number (LCCN) in 010 fields of both authority and bibliographic records. The restructured LCCN contains a four-digit year, and there is no longer a "trailing blank" at the end of the number. Note that LCCNs in the old structure (two-digit year with a trailing blank) are not being changed and will exist simultaneously with numbers reflecting the new structure.

AACR2, 1998 Revision. LC implemented Amendments 1999 to the *Anglo-American Cataloguing Rules*, 2nd ed., 1998 revision on September 15th. As a result, six LCRIs have been cancelled and nine have been revised to remove provisions that have now been incorporated in the new amendments. The LCRIs reflecting these changes will be included in the "LCRI 2000, Update Number 3-4" schedule for February publication, as well as in *Cataloger's Desktop*.

Changes of Particular Interest in Music Cataloging:

Descriptive Cataloging:

Sound Disc Cartridges. The recording lab at the Library has been recording Library of Congress musical performances on a relatively new format, digital discs permanently encased in a cartridge. So that LC's descriptive cataloging of these archival recordings can correctly describe them, LC practice now includes the term "sound disc cartridge," which we are using in addition to those already listed in AACR2 6.5B1.

Subject Cataloging:

General Changes. Approximately 600 subject headings that included the terms **Afro-Americans** or **Afro-American ...** were changed to **African Americans** or **African American ...**. On December 1ˢᵗ, LC catalogers began assigning only the new forms. Projects will be undertaken to update bibliographic records with the old forms during 2001. More than 2,100 subject subdivision authority records have been created and distributed to control the approximately 3,100 free-floating subdivisions in the Library of Congress Subject Headings system. The project to recode instances of form subdivisions in existing subject authority records from subfield code *$x* to *$v* is also about two-thirds complete. Plans are to resume creating subdivision authority records and recoding existing form subdivisions in subject authority records from *$x* to *$v* after the pinyin project is completed.

Dance Music Headings. Changes announced last year to revise four remaining dance headings, **Minuets**, **Polkas**, **Polonaises**, and **Waltzes**, were completed by cancellation of containing parenthetical qualifiers for medium of performance. Practice is now uniform for all dance music headings: two headings are assigned, one for the name of the dance and a second for the medium of performance.

Geographic Subdivision of Music Form/Genre Headings. We established as policy a practice previously observed for only a small number of form/genre headings, authorization to subdivide geographically. In general, geographic subdivisions are being added to collections of music by more than one composer when geographically defined coverage is clearly intended by the collection's publisher. By extension, geographic subdivisions will now be added as appropriate to works about the form or genre. We have had a number of requests over the years to initiate such a policy. New form/genre headings are being authorized for geographic subdivision and old headings now designated "no decision" are gradually being changed. Documentation of this policy will soon be incorporated into the *Subject Cataloging Manual*.

Inverted Headings Uninverted. Certain music headings previously in inverted form were uninverted so that they now conform to current policy, which is to establish headings in direct form whenever possible. Changes made so far include chant headings, as in **Gregorian chant**, **Carnatic music**, **Hindustani music**, and the heading **Mechanical musical instruments**.

Music Theory. We changed the heading **Music–Theory** to the standard term **Music theory**. At the same time, we revised previous uses of the heading so that when subdivided it will now conform to the recommendation from the Airlie House Conference that chronological subdivisions (coded *$y*) be used for historical treatments of the subject, and the form subdivision **$v Early works to 1800** be used for the original imprint or time of creation of the item. Adoption of this policy introduced new formulations incorporating the subdivision **–History**, as in **Music theory–History–17th century**.

Organ/Organs. We eliminated the exceptional practice for terminology representing the organ, where both the singular and plural forms were allowable in topical headings. We now use the singular form **Organ (Musical instrument)** for the heading, and the plural **$x Organs** for the subdivision, which is added mainly to works about organs in individual churches.

Psalms (Music) Subdivided by Number of Psalm. In conjunction with LC's implementation of form subdivisions, we revised the coding of the subdivision for number of Psalm from *$x* to *$v*, e.g., **$a Psalms (Music) $v 100ᵗʰ Psalm**.

Standard References and Scope Notes. We continued retrospective addition of standard 360 references and 680 scope notes to authority records for types of ensembles and music of individual instruments. Guidelines for when to use these notes and models for their text are found in instruction sheet H 1917.5 of the *Subject Cataloging Manual*.

Other. Many headings for musical instruments, music of those instruments, and styles of music outside of the Western art music tradition were added to LCSH by LC staff and SACO participants. **Capotastos**; **Cloud chamber bowls (Musical instrument)**; **Plung orchestras**; **Soukous (Music); and Underground dance music** are examples. All SACO proposals are sent to the Cooperative Cataloging Team of the Regional and Cooperative Cataloging Division; however, a cataloger from one of the Music and Sound Recordings teams in the Special Materials Cataloging Division, presently Harry Price, serves as the reviewer for SACO proposals in the field of music.

Pinyin Conversion. Owing to pinyin requirements for word division, *The New Grove Dictionary of Musical Instruments* will no longer be used as the source for the standard English spelling of the Chinese names for Chinese musical instruments; instead, the standard pinyin romanization will be used.

Classification:

LC Classification Outline. At the end of the year, changes were made to the LCC Outline posted to the CPSO Web site at <http://lcweb.loc.gov/catdir/cpso/lcco/lcco/html>. The outline is now in PDF with improved graphics and is more attractive and easier to print out. At the beginning of the outline for each schedule, a page has been added giving the breakdown of the subclasses for that schedule in the form of clickable links that take the user to the more detailed outline of each subclass. For those who use the Library of Congress Classification scheme, we revised the 053s of a fair number of authority records for forms and types of music, updating them to conform to classes that explicitly distinguish between scores, cadenzas, and solos with piano.

6. AMERICAN FOLKLIFE CENTER:

The American Folklife Center acquired gifts from the University of Georgia (a copy of its entire Art Rosenbaum/Georgia Folk Music Collection), anthropologist Joel M. Halpern who added to his collection of ethnographic materials about Serbia and Laos, and ethnomusicologist Karl Signell, of Silver Spring, MD, who donated a large collection of documentary material on the traditional music of Greece, Japan, Korea, Thailand, Iran, Iraq, Israel, Lebanon, Turkey, and

the United States.

Five new presentations based on American Folklife Center collections were made available online as part of the Library's National Digital Library Program:

$ *Omaha Indian Music*
$ *Fiddle Tunes of the old Frontier: The Henry Reed Collection*
$ *"Now What a Time": Blues, Gospel, and the Fort Valley Music Festivals, 1938-1943*
$ *Florida Folklife from the WPA Collections, 1937-1942*
$ *Tending the Commons: Folklife and Landscape in Southern West Virginia.*

In October, the Center held a reception in the Madison Gallery of the Madison Building to thank Senators Thad Cochran and Ted Stevens and Representatives William Thomas and David Obey for the support they provided the Center and <u>in particular for permanent authorization.</u>

7. PRESERVATION:

National Recording Preservation Act of 2000

On Nov. 9, President Clinton signed the National Recording Preservation Act of 2000, establishing the National Recording Registry of the Library of Congress (P.L. 106-474). The new law was introduced and supported by Reps. William Thomas (R-CA) and Steny Hoyer (D-Md) and Sen. John Breaux (D-La) to encourage the preservation of historic sound recordings. It directs the Librarian of Congress to name sound recordings of aesthetic, historical or cultural value to the Registry, to establish an advisory National Recording Preservation Board and to create and implement a national plan to assure the long-term preservation and accessibility of the nation's audio heritage.

The advisory National Recording Preservation Board will be made up of leaders in the field of music, sound recording, librarianship and audio engineering. MLA, in fact, will have an opportunity to submit names for this board. Through consultation with this board, and studies conducted by the board, the Librarian of Congress will commission and carry out a national preservation plan for historic audio recordings. The plan will outline recommendations on the use of new technologies for preservation, programs to increase public awareness of audio preservation, and strategies to increase accessibility of sound recordings for educational purposes.

Several important audio preservation initiatives are now under way. Leading them is the establishment of the National Audio Visual Conservation Center in Culpeper, VA, which includes state-of-the-art archival storage facilities and preservation laboratories for motion pictures, video and sound recordings. It is scheduled to open in 2004.

Mary Russell Bucknum, Curator of Sound Recordings at LC, will address MLA's Preservation Committee regarding NRPA at their meeting on Thursday afternoon.

8. COPYRIGHT OFFICE:

A brief note of interest here regarding a rather high profile news item: In September, the Justice Department, at the urging of the Copyright Office, filed an amicus brief in the notorious

Napster case. The government brief supported the record companies on a narrow issue regarding their assertion that the *Audio Home Recording Act* legalized Napster users' conduct.

9. DIGITAL PROGRAMS:

To quote the opening paragraph of *LC21: A digital strategy for the Library of Congress:*

No stereotype of libraries as quiet, uneventful places could survive the 1990s. Whatever stability and predictability libraries once had as ordered storehouses of the treasures of the printed word were shattered by the digital revolution. The intellectual function of libraries--to acquire, arrange, and make accessible the creative work of humankind--is being transformed by the explosion in the production and dissemination of information in digital form, especially over global networks.

LC21: In 1998, the Library requested the Computer Science and Telecommunications Board to examine the Library's status regarding emerging information technologies. The Board convened the Committee on an Information Technology Strategy for the Library of Congress. Published this year, *LC21: A Digital Strategy for the Library of Congress* contains the findings of the Committee. The Library has taken seriously the varied recommendations contained in the report and is seeking to implement those which will best help it fulfill its missions. The complete report is available online from the National Academy Press: http://www.nap.edu.

Bicentennial Conference on Bibliographic Control. At the LC Bicentennial Conference on Bibliographic Control for the New Millennium, which was held November 15-17, more than 135 leaders in cataloging and library systems called on LC to set the pace in making the library catalogs of the 21st century viable tools for discovering information in all formats. The primary goals of the conference were to develop an overall strategy to address the challenges of improved access to Web resources through library catalogs and applications of metadata, and to identify attainable actions for achieving the objectives of the overall strategy. Two of the objectives were to encourage wider use of authorized subject and classification systems to enhance resource organization and discovery and to foster development of metadata element sets to support interoperability between systems based on different metadata. The invited guests reviewed the current state of bibliographic control, heard about cutting-edge research in catalog design, and came up with approximately 100 specific recommendations for shaping cataloging in the digital age. Over two days, 30 invited papers, grouped by theme, were presented in five sessions: The Library Catalog and the Web; Assessing Current Library Standards for Bibliographic Control and Web Access; Future directions; Experimentation; and Exploring Partnerships. All papers were posted to the conference Web site before the conference at <http://lcweb.loc.gov/catdir/bibcontrol/> with viewers invited to comment. Each conference participant chose one of eleven topical discussion groups that met in two breakout sessions to address a major challenge facing catalogers and their allies in the vendor and publishing communities. The challenges and discussion topics were: 1) Choosing electronic resources: what is a valuable Web resource? 2) What are the continuing education needs of professional catalogers? 3) What near-term cooperative partnerships should libraries explore in the digital world? 4) What long-term cooperative partnerships should libraries explore in the digital world?

5) Multiple versions; 6) How can AACR2 become more responsible to cataloging networked resources on the Web? 7) What can the library community offer in support of semantic interoperability? 8) What automated tools could assist libraries to meet the information needs of their users? 9) What steps can the Library take to achieve integrated access to the catalog and other discovery tools? 10) How can catalogers and metadata providers ensure that resource descriptions meet reference needs? Each topical discussion group leader presented a set of recommendations from his/her group at the final plenary session. The recommendations were later circulated for additional input from all conference participants and have now been posted to the conference site for all members of the library and information communities to read. The Library welcomes comments on the recommendations. Library management and staff are now developing a plan for addressing the many recommendations, in order to determine which are feasible to adopt in the short and long terms. Some of the recommendations would require the Library to seek additional funding or other resources to implement them, and some are in conflict with each other. The Library cannot guarantee that all the recommendations will be carried out, but it does assure all readers of the conference Web site that their comments will be considered as plans evolve.

Please note that Sue Vita will report on this conference as part of the Bibliographic Control Committee program on Friday morning.

American Memory Project: American Memory continues to mount collections that are of enduring interest historically and musicologically. Noted above were some of the recent additions made in cooperation with the American Folklife Center. To date, the project has mounted twenty-one collections devoted to individual composers (Leonard Bernstein, Aaron Copeland), 19th century sheet music, folk music, popular entertainment, and collections of regional interest. Please visit the site for a complete list of collections: http://memory.loc.gov.

National Digital Library: The most visible arm of the NDL is American Memory. The NDL has met its goal of making available five million items through the American Memory website. We have mentioned some of these collections above. Laura Campbell, current director of NDL has now been appointed by Dr. Billington to a new position, Associate Librarian for Strategic Initiatives. NDL will be expected to contribute guidance as the Library determines its strategies for moving into the digital future.

NDL will also play a direct role in a new program: Congress has appointed funds for the creation of a National Digital Information Infrastructure and Preservation Program. This program will be developed by the Library jointly with the Secretary of Commerce, the White House Office of Science and Technology Policy, the National Archives, and other federal, research, and private libraries and institutions with expertise in the collection and maintenance of archives of digital materials, as well as private organizations involved in efforts to preserve, collect, and disseminate information in digital formats.

Digital Futures Group: At a January 13, 2001 forum, the Library's Digital Futures Groups shared with the LC community its 5-year Digital Futures Plan, including plans for development of content, infrastructure, and outreach services.

Web Preservation Project: The WPP is a new study group organized to investigate the feasibility of capturing, saving, and preserving collections from select Websites for use by future

generations of researchers. The three sites chosen for the project were www.whitehouse.gov, www.algore2000.com, and www.georgebush.com. The project captured these websites at predetermined intervals and maintains each capture for later viewing. These dated "snapshots" were cataloged via Dublin Core records available through the LC Online Catalog–see LCCNs 00530046, 00530047, 00530048.

10. SPECIAL EVENTS AND EXHIBITIONS

Bicentennial Symposia: The Library sponsored three symposia as part of its bicentennial celebrations:

$ National Libraries of the World: Interpreting the Past, Shaping the Future–devoted to the history of libraries and their place in society and culture. It included presentations on Library of Congress initiatives to archive the open-access World Wide Web. For details see: http://lcweb.loc.gov/bicentennial/symposia_nationallibraries.html

$ To Preserve and Protect: The Strategic Stewardship of Cultural Resources–devoted to preservation and security programs in libraries, museums, and archives. Materials from this symposium can be found on the Library's Website: http://lcweb.loc.gov/bicentennial/symposia_preserve.html

$ Bicentennial Conference on Bibliographic Control for the New Millennium–addressed the challenges of bibliographic control in the burgeoning Internet environment. Again, the materials from this conference can be found on the Library's Website: http://lcweb.loc.gov/bicentennial/symposia_bibliographic.html

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Interpretive Programs Office: A selection of current exhibits of interest to the music library community might be the following:

Bob Hope and American Variety–surveys the evolution of twentieth century forms of American entertainment
$ Al Hirschfeld, Beyond Broadway–despite the title, subjects from Hirschfeld's theatrical work are included alongside other less well-known aspects of the artist's 80-year career
$ Here to Stay: the Legacy of George and Ira Gershwin–installed in the newly opened Gershwin Room of the Thomas Jefferson Building
$ The Gerry Mulligan Collection–the inaugural exhibition in a new exhibit gallery in the Performing Arts Reading Room Foyer.

Among the many programs planned for the future is the following:

$ Irish Music in the Archive of Folk Culture–planned to open in March 2002, will showcase traditional Irish music and related materials in the American Folklife Center's Archive of Folk Culture. Receiving special attention will be the musical and related traditions of Philadelphia's Irish community, one of the most important in the United States.